

AMUSEMENT NEWS AND STAGE DOOR CHAT

This Producer, Once Player, Later Critic, Knows Actors

Understanding From His Own Experience Troubles of Stage Aspirants, Adolph Klauber Has Unique Method of Meeting and Choosing Them

Probably one could count upon thumbs and forefingers the theatrical producers who have been both actors and dramatic critics. Having done so, all but the thumbs would be left out in summing up those of the four who remember exactly how they themselves felt toward producers in the past—and apply that reminiscence to practical account.

One of the thumbs is Adolph Klauber, who hasn't forgotten his precise mental attitude when at the age of nineteen he was summarily put into summer stock roles as the light comedian of the company instead of being entrusted with the characterization of a venerable older.

Mr. Klauber's reminiscence of his state of mind is the entire reverse of those memorable verses written a while ago by Roland Young, in his "Improving Rhymes for Anxious Actors":

"Ah me, how very sad it is
To be a heavy lead—
To play Othello when I long
To play a comic Swede."

To be sure, young Klauber's desire did not mount to Othello, but, even so, it was some time before he was given serious character work. When he did he scored a hit. Perspiring mid-summer audiences of Washington and Louisville applauded enthusiastically. It may be that he would have out-Baconed Frank

Warner" mentally chosen some months before any announcement was made or any definite arrangements concluded; and that is how the future of "Nightie Night" on the road is being planned now.

An actress comes to the Klauber office. Perhaps she has to come again, because busy managers are not always in their offices. Eventually, however, she finds Mr. Klauber in. An appraising, kindly glance, and a blue manuscript is handed over the desk to the aspirant, with an encouraging "Suppose you read that to me," and the would-be Mollie begins "Thank you, Dr. Bentley, we'll be glad to come some other evening. Billy loves bridge."

Sometimes the interview ends after a few moments of reading; more frequently the actress is given the part and asked to return later for another reading.

The next incident takes place at the theatre, where the understudy for Mollie may be for the moment rehearsing Trixie's role. The new actress assumes the role of Mollie for a brief rehearsal with the company. Meanwhile Mr. Klauber watches the rehearsal, noting this and that which may interfere with the future of Mollie.

Nothing definite, apparently, is the outcome of the rehearsal, but there

He Once Stood in Line Himself



Adolph Klauber

psychoanalyst, especially if he has once had yearnings of his own, this subconscious desire becomes evident in the actor's rehearsal of any part. Let him rehearse. Then hunt out the suppressed desire and let it down! That is the practical method by which Mr. Klauber had the road companies for "Twin Beds" and "Fair and

will be no outcome for weeks and weeks, until contracts are ready and the producer has a definite engagement for this, that and the other player he has studied in rehearsal. At least every aspirant will have a fair hearing from the ex-aspirant, who once suffered in comedy roles on a hot Southern summer tour.

New Capitol With a Feature
Douglas Fairbanks has been chosen to open the Capitol Theatre with "His Majesty the American," the first of his pictures released by the "Big Four." Marjorie Daw will be seen opposite the star.

This sets at rest the uncertainty as to whether the Capitol is to be an honest-to-goodness motion picture theatre. These rumors are undoubtedly due to the fact that Ned Wayburn will stage a "demi tasse revue" to supplement the pictures, and Arthur Pryor has been engaged with his band of seventy to provide an unusually ambitious musical programme.

In "The Mystery of the Yellow Room"



Playing at Moss's Broadway Theatre

Where Do Show Girls Come From and Where Do They Go? Winter Garden Seer, Who Has a Lot, Answers Question



Yvette Reals



Helen Cranford

Artists Celebrate Engagement By Caricaturing Each Other

In celebration of their announced engagement to be married, "Bobby" Edwards has drawn his idea of Clara Tice and Clara has illustrated "Bobby's" finer points exclusively for The



Tribune. Both are playing in the Greenwich Village Follies at the Nora Bayes Theatre.

Although acquainted, they had never become friends until each made a debut on the professional stage when the Follies was first produced at the Greenwich Village Theatre. They are representative Bohemians of the Washington Square district.

Miss Tice has gained much renown



Clara Tice

as an illustrator, and Edwards was formerly one of the leading fiction illustrators of the country. He developed from "The Harvard Lampoon," but finally abandoned drawing because of poor eyesight.

He now finds the manufacture of eccentric ukules profitable, and is an art photographer of note.

Capellani in America

Albert Capellani, the French director, has returned from France and will begin work at once on a series of pictures starring Marjorie Rambeau.

AMUSEMENTS

B. F. KEITH'S RIVERSIDE B'WAY. at 96 St. Concerts Sunday, 3:15 & 8:15. Week of Oct. 20. Direct From a Three Weeks' Triumph at The Palace.

"BEE" PALMER

The Original Shimmy-Ras-Wahine Girl and The Big King of Jassapom.

MAINE, GOODWIN & CO.

"FOR PITY'S SAKE" Mile. R. ARGUERITE

Do For Boys

RUTH ROYE CHAS. GRAPEWIN & CO.

GROUPED about these few lines are the likenesses of just a handful of the array of beauty which will be seen in the chorus of the "Passing Show of 1919" at the Winter Garden, which opens next Thursday. The question which naturally arises in the minds of the playgoer is:

Where do all these pretty girls come from and where do they go?

For there are new ones each year.

The seer of the Winter Garden says that this big show place is a sort of recruiting station. Youthful aspirants for stage honors learn, in some mysterious way, that the Shubert theatrical management gets its choruses for all its many musical attractions from the Winter Garden enlistment.

Abundant material presents itself and a careful selection is, therefore, possible. After a successful season—or a part of one—there, the girls are distributed among the other companies, which are going out through the country, or "on the road," as they say in the theatrical world.

Those who show dramatic talent are given places in dramatic shows and others become actresses with regular speaking or singing parts in different musical attractions.



Ann Delmore, Pearl Dakle

Eddie Leonard Discourses on The Old-Time Minstrel Man

"When the first night critics announced that in 'Roly-Boly Eyes' I had made the least from minstrelsy musical comedy," said Eddie Leonard, of "Roly-Boly Eyes," at the Knickerbocker, "I began to wonder. Was I really perching on a different branch of the amusement tree, or was it just the same sort of post, requiring the same sort of ability?"

"And I came to the conclusion that musical comedy technique is not so different from that of minstrelsy, and that the dancing which will set to tapping the toes of a minstrel show audience will also start a synchopation wave among the musical comedy crowd. The old-time buck dancing and also the soft-shoe steps which I am using in 'Roly-Boly Eyes' are remnants of the minstrel days of Billy Emerson, and I have lifted them bodily into musical comedy with very little change."

"Buck dancing, properly done, is difficult, and much practice is necessary before anything like perfection is attained. It also requires strong ankles, for the muscles of the leg must be kept perfectly taut, and the leg, from the ankle to the toes, must be flexible. I have known soft-shoe dancers who practised four hours a day, and every buck dancer takes daily exercises which are every bit as rigorous as those of the ballet dancer. In fact, certain exercises are used by both the ballet and soft-shoe dancer, for the same muscles that enable the ballet girl to keep her balance must be strengthened to buck and soft-shoe work."

"It has always seemed to me that the uncertain factor known as 'personality' enters into minstrel dancing more than in any other variety. The harder an athlete or an eccentric dancer works, the more appreciative the audience, as a general rule; but minstrel steps are another story. The chief point is, I think, to get over the footlights the impression of ease. And that is why, although I am in reality working hard, I always try to give my audience the impression that my steps are simple."

Brooklyn Amusements

MAJESTIC WED. & SAT. WEEK B'G. N. G. TO-MORROW EVE.

"If you like Alice Brady on the screen, you'll like her on the stage."

ALICE BRADY

(PERSONALLY) Returned to the Speaking Stage

IN "FOREVER AFTER"

The Play of Love, Youth and Faith. By OWEN DAVIS.

With the Same Cast That Supported Miss Brady During Her Triumphant Run of 24 Performances at the Playhouse.

TO-DAY AT 8:15. WEEK

THE UNKNOWN PURPLE

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Dorothy Holland



Betty Dietz

Museum Lectures

The following lectures will be given at the Metropolitan Museum of Art on Saturday afternoon at 4 p. m., in Class Room A.

November 1, "The Widening Refinement in French Gothic Cathedrals," William H. Goodyear, the Brooklyn Museum; November 8, "Recently Discovered Architectural Refinements in the Cathedral of Notre-Dame at Paris," William H. Goodyear; November 15, "Greek Bronze," George H. Chase, professor Harvard University; November 22, "Greek Terracottas," George H. Chase; November 29, "The Contribution of Greek Art," Gisela M. A. Richter, The Metropolitan Museum of Art; December 6, "Roman Portraiture," Gisela M. A. Richter; December 13, "The Architecture of Ravenna," John Shapley, professor Brown University; December 20, "The Mosaics of Ravenna," John Shapley; December 27, "Romanesque Portals," Charles R. Morey, professor Princeton University.

January 3, "The Charm of English Gothic Architecture," Albert C. Phelps, professor Cornell University; 10, "The English Chapter House," Professor Albert C. Phelps; 17, "The Art of Louis XIV and Modern America," E. Raymond Bossange, Carnegie Institute of Technology, Pittsburgh; 24, "The Art of Louis XV and Louis XVI and Modern America," E. Raymond Bossange; 31, a subject to be announced later, A. D. F. Hamlin, professor Columbia University.

February 7, "Italian Baroque Sculpture," Chandler R. Post, professor Harvard University; February 14, "The Development of Italian Gardens in the Renaissance, With a Study of Certain Examples," James S. Pray, professor Harvard University; February 21, "Further Examples of Italian Renaissance Gardens—Their Bearing on American Work," James S. Pray; February 28, "Early French Book Illustration: The Hours of the Blessed Virgin Mary," William Ivins, Jr., Metropolitan Museum of Art.

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